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deer hide, closely covering the crown and brimless: eagle feathers projected sidewise and vertically. Strings tied under the chin held it in place. 292

The beard and moustache, naturally scanty, was plucked out with the finger nails. An old man, as he plucked each hair, touched his fingers to his tongue, to feel whether he succeeded. The facial hair was pulled out, not to be good looking, but because it got in the way when talking or eating (!) and also because they wanted to paint their faces. 302

Facial painting for decoration seems to have been limited. White, red, and black were the principal colors. Men sometimes marked a stripe of black paint across the face covering the eyes; women used it only to blacken the lids and eye-sockets. Participants in certain dances, such as that connected with Killdeer singing, were specially painted. Men also applied white paint in transverse stripes across the long hair hanging down their backs.[20] On the other hand, face paint was used by both sexes as a cosmetic. Red paint was mixed with deer grease as a vehicle for this purpose. The Halchidhoma, while on the Colorado, obtained their best red paint in little bags from the Walapai. This was brought by the Halchidhoma to relatives among the Maricopa or traded there. Other red paint, used for decorating pottery and obtained by Maricopa from the Papago, may also have served for painting the face. [535] 386 [439]

Font observed of the Kaveltcadom-Maricopa at Gila Bend, "They are accustomed also to paint their faces and bodies, even though it may be with soot, as they cannot obtain red hematite. They decorate the painted parts with various stripes, and this is their gala dress."[21] 302

In cold weather, when hands were chapped, pumpkin seeds were parched and ground, soaked in water, and smeared on the skin. [751]

Tattooing resembled that of the lower Colorado tribes but was more moderate. Men were tattooed (agwisk) only on the forehead, women on the chin and sometimes the arm. There was no 304 [171]

[20] Font stated that the Yuma were accustomed "to decorate it [their hair] with figures in other colors" (Bolton, *Anza's California Expeditions*, IV, 108). [171]

[21] *Op. cit.*, p. 52.

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were trimmed parallel to the shaft, and were not cut serrate. The shaft was ordinarily painted red for half its length from the nock end, but some drew zigzag lines on it with their finger tips dipped in paint.

Quivers were of deerhide or a fox skin with its tail pendent; in fact, any skin, such as mountain lion, might be used. In this some twenty arrows were carried. It was tied to the belt in back with the mouth at the left floating ribs. In contrast, my informant pointed out, the Yuma slung it low on the left thigh, the Yavapai carried it on the back pointing over the left shoulder. ("They [the latter] were always creeping along.")

A bowguard was worn on the wrist of the bow-hand. Nothing could be ascertained beyond that it was of deerhide, laced with thongs. When they dressed for a dance, they wore this as an ornament (as the Navaho still do); a broad band with fringes hanging, by which girl partners would hold.

Poison was always applied to war arrows, it was said, but the "poison" (matâpu'i) was jackrabbit blood and nothing more! "The jackrabbit is closely related to the cottontail. The latter was bitten by the rattlesnake at the creation, hence the jackrabbit contains the poison."[35] Hunting arrows were not poisoned.

Clubs were made of mesquite and ironwood, and were for use only in warfare. The conventional form had a cylindrical head with a long straight handle, sizable for gripping, in one piece; the whole about eighteen inches long. A specimen, made under the direction of old Kutox by his grandson, has an elongated knob head which only approximates this shape (Pl. XIII, *e*). It is also provided with a wrist loop tied in a groove encircling the tip.[36] Another, made by Charlie Redbird, has the same shape. This is generically the "potato-masher" type of the Pima and Mohave[37] but without the sharp contours. But the Maricopa, seizing the enemy by the hair, always used it with a downward smashing stroke at the temple, not punching upward as the Mohave habit. A straight club of the same length was also carried to be used

[35] See p. 348. [36] Washington State Museum, No. 2–11916.

[37] Russell, *Pima Indians*, p. 96; Kroeber, *Handbook*, p. 751.

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Halchidhoma

with the remainder of his personal belongings. Whether his position was transmitted was not disclosed.

This pike was a mesquite shaft, pointed at one or both ends, encircled at intervals by bands of red and black paint, and bearing pendent feathers. Kutox gave contradictory evidence regarding details: he stated that it was in length the height of its bearer, again that it was four to five feet long; that it was pointed at one end, again at both. A specimen which he had made for me (Pl. XIII, *a*)[13] is pointed at one end only and is forty-three inches in length. Another specimen made by Charlie Redbird is pointed at one end alone. The feathers were the largest plumes of buzzard and eagle, each bound individually to the shaft, leaving a space free for a hand grip at the middle. Halchidhoma and Maricopa made such pikes identically and alike called them hukwill'c.

Armament consisted of bows, short wooden clubs, and circular shields. Rarely a man might arm himself with a wooden pike. A warrior carried either bow, or club and shield; never both. Clubmen and bowmen went into battle as separate divisions; the clubmen always grouped to march in front, the bowmen following.[14] Each of these companies was said to have had its leader, presumably a spontaneous leader, since the absence of any special designation for them argues against formality of their status.

WAR DANCE AND SPEECHES

The night before setting out for war there was always a war dance (hupi'l,lg). Everyone participated: women, old and young, as well as the warriors who would comprise the party. Songs of all kinds were sung, "because they might lose some of their men and this would be the last time they would ever hear these songs." These followed one another through the night. Toward morning, when the dances were over, everybody left. Meanwhile some women had prepared provisions for the war party. This consisted principally of ground parched wheat.

[13] Washington State Museum, No. 2–11918.

[14] This division aligns with Pima and Havasupai habit. But at least clubmen were not paired with bowmen in the manner of the Havasupai (Spier, *Havasupai Ethnography*, p. 250; Russell, *Pima Indians*, pp. 120, 202).

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Halchidhoma

The songs may not have been peculiar to this occasion. Informants mentioned vuspo", "deserted," ce, "buzzard," and vitaʀi'c, "mountain killdeer," which were sung at other times as well. The Maricopa had pipa', "people," for both war and scalp dances; the Halchidhoma, hwĭcĭvau', "enemy standing." Ivâʊo' was named as peculiarly appropriate: the song of a stinging insect living by the rivers. But these three may also have been used at other times.

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Pipa' told how the enemy fled for refuge and how they were found and brought as captives. It told ironically how, instead of being badly treated, they were well cared for; how a captive's father shed tears, not in sorrow, but for joy. Hwĭcĭvau', "standing up an enemy," told how a father acted when one of his family was taken prisoner or killed.

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The dance forms varied with the songs. For Buzzard, there were two opposing rows of men and women alternately, who moved backward and forward together. Anyone, young or old, took part. In the middle of one row was the singer flanked by a man on each side, all three provided with rattles. Killdeer had also a definite dance form, or more than one, but it does not seem that the description fits the war dance performance (p. 231). Deserted and Ivâʊo' were songs without dancing: for the first, men and women remained seated, beating time with sticks on baskets; for Ivâʊo', they simply sat in rings.

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It was assumed that before the war party set out, the shaman who was to accompany them had dreamed of their success. As they neared the enemy he exercised his clairvoyant power in the manner described below (p. 176) to reveal the location of the enemy. This was less necessary in the case of the Yuma, who lived in the open valley, than the Yavapai, who lay scattered among the mountains.

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Four set speeches were always delivered to the out-bound warriors by one who had dreamed of the mocking bird. These were known as xwĭmtcâkwe'ʀ⁴, "enemy speech." In content, if not in form, they were highly formalized. The first speech, delivered the night before they set out, encouraged them to go. It told that they would go together and help one another. The next night, when they had stopped to rest, the orator would tell how

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SCALP DANCE

The scalp dance, which followed the sixteen days of purification, comprised a dance by day, followed by singing throughout the night. Old men and women alone took part, even the men who had taken scalps being excluded with other young people. The old women alone danced, but they as well as the men took part in the night performance.

The scalp was mounted on a tall pole by an old man, its permanent keeper. The performance derived its named from this, "enemy standing" (hwĭcĭvau'). Had an enemy been slain while raiding the village his corpse was mounted on another post beside it, facing the east, tied upright as high as could be managed.[31] There it would stay until it rotted away. The scalp had been previously prepared. It was fastened to a deerskin-faced hoop and the hair redressed in Maricopa style, with a feather on top and white lines drawn across the long braids. Every morning for sixteen days the scalper had washed it while he bathed, in order that by this purification it might become one of themselves, no longer an enemy. This accounts for the redressing in Maricopa style.

A ring of participants was formed around the pole with the singer and his helpers beside it. The old women wore their finery, painting their faces always with a black mask-like stripe across the eyes like warriors painted for battle. The circle of women moved counterclockwise facing the scalp, clasping one another's hands. Some would point at the scalp; others throw dirt at it. They yelled and howled in mockery, pretending their own scalps had been taken. The old men outside their circle joined in the cries. Captive children were also made to take part, being stripped naked and forced by the women to run about in the circle. A child too small to run well had its arms squeezed till it screamed and was forced to run until it could barely stagger. The dance continued all day.

[31] The Pima annals mention the Maricopa tying an Apache corpse to a post (apparently distant from their village) where it was allowed to remain. On another occasion the Pima strangled an Apache captive and left her body tied to a post (Russell, *Pima Indians*, pp. 49, 50, 203). Browne in 1864 saw a "crucified" Apache near Maricopa Wells (*Adventures in the Apache Country*, p. 104).

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Maricopa
Halchidhoma
Kohuana
Halyikwami

But if an enemy was doomed, he would hear the scalps weeping. Why he slept with them is not clear: "they put the pot at the old man's head because if it was elsewhere, the scalps might act as enemies and make him sick." The jar containing these trophies remained permanently in this spot, although he no longer slept with it.

The scalp dance might be repeated at any time, presumably as much for entertainment as for any other reason, taking exactly the same form. At their request the old man would bring out the scalps, wash and dress the hair; and again bathe and sleep with them for four days. They never asked directly but said, "Dress up our visitors and let them visit us."

Scalps were never used to bring rain nor to cure the sickness they caused, as by the Pima,[32] nor were they carried to war in Yuma fashion.

THE SIB SYSTEM

The Maricopa and the allied Halchidhoma, Kohuana, and Halyikwamai shared a single system of sibs (clans) of the type established for other lower Colorado Yumans by Kroeber.[33] These were patrilinear, definitely named groups, strictly exogamous, and "totemic." They not only bore names the same as or analogous to those on the lower Colorado, but these tribes shared the peculiar habit of naming women of the sib for the totems in an indirect fashion. Further, the sib system was definitely integrated with the calendar of months and hence with the economic round. There was no suggestion of localization of the sibs.

On the other hand, the system had no relation whatever to their religious life. Yet this would have been quite possible. The basis of Maricopa religion was dream experience with spirit birds and animals. The spirit dreamed of might well have been one of the totems of the dreamer, yet such was not the case. There is not a single instance of this, and it was quite remote from their minds that one should dream of his totem.

[32] Parsons, *Notes on the Pima*, p. 461.

[33] *Handbook*, p. 741.

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Maricopa

CHAPTER VIII

DANCES

Maricopa dances seem to have been purely social affairs. Ritual dancing was unknown, at least in anything like the form it took among the Pueblos. The dances appropriate to the several song series, while in some instances of fixed form, were so simple, so unorganized and with the pleasurable element uppermost, that they could be called no more than rudimentary attempts at ritual dancing. The sole dance having any elaboration was that in connection with the Mountain Killdeer song; the dance elements may have been taken over from the Papago-Pima Vikita complex.

Dances occurred at irregular intervals throughout the year. The big dances were held especially in winter (January–February), "when their wheat comes up nicely and they feel proud," and at harvest time (late August–September). These social dances were called xima'k (or hima'tc; hima'k, the dance step): "dances at other times would not really be called dances." This is significant, for the one general dance of the year held by the Havasupai (at harvest) was also alone called yima'gà. Similar celebrations of the Yuma were also yimut or nyima'ts.[1] Any dance leader was here called n,ima'càisk, obviously based on this word. Such a leader held his position informally.

Other dances were coupled with the sahuaro drinking bout in the middle of June (p. 57), with the girls' puberty rite (p. 326), war and scalp celebrations (pp. 166, 184), and at the funeral and mourning rite held for a singer. From time to time when they were impoverished they exchanged visits with the Pima to gain foodstuffs by singing for their hosts. Still other dances for pure entertainment came at uncertain intervals to the accompaniment

[1] Spier, *Havasupai Ethnography*, p. 261; Gifford, *Yuma Dreams*, pp. 58, 62; Forde, *Yuma Ethnography*, p. 118.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

535 of the song cycles, but with these it is clear that the song was by
[533] far the more significant element. Two dances of this type, more ambitious than most, are described below.

Dancing always took place in the open, never in the meeting house. The big dances, at least, were usually held when the moon was full. Gathering early in the evening, a few boys and girls would commence dancing; when it was dark, the dance got into full swing with many participating, and continued until the sun rose. There was little special dressing for dances: they washed their hair, men tied feathers in it and painted their faces, while women wore beads on neck and wrist. Invitations were
[648] freely extended to other tribes, beside those of the local mixed community, particularly the Pima. There was no formal manner of issuing invitations; no knotted string or notched stick sent, for example, to indicate the days before the dance would take place. An elderly man, a good speaker, was dispatched.

533 The dream songs were used at these big social dances; only one singer being chosen to sing his series throughout the entire celebration. He sat at the center of the dance circle, with others who were accustomed to sing with him. Dancers did not sing. The singer accompanied himself as his particular song required, with either a gourd rattle or a basket, which he either beat or scraped. A peculiar accompaniment, a combination of the two, scraping on one side of an upturned basket, pounding with his hand on the other, had a specific name, haxwe'ʀig.

535 The dance form was the round dance common in the Great
[171] Basin area. The dancers formed a circle about the singer, men and women alternately, their hands clasped (fingers not intertwined). Partners were not paid, as among Havasupai, Navaho, etc. They circled counterclockwise, their step depending on the rhythm: if the singer beat slowly they shuffled along, if rapidly they hopped. The circle stood waiting after the song began until some selected man gave the order to start. The singer still beat time after his song ended, the dancers continuing to circle, while he picked up the next verse of his song. It was not customary to abandon the accompanying instrument (rattle or basket) on the dance ground, as the Havasupai their drum.

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Shamans performed their feats at these celebrations.

In times of starvation they would go to other tribes to sing for them in order to receive gifts. The Pima also came in this fashion when they knew the Maricopa had plenty. Several days before the Maricopa set out they sent one of their number to the host village, provided with as many sticks as there were families intending to visit. A Pima man, acting for the hosts, collected an identical number to aid his memory. After the group arrived, these two told off each Maricopa family to the care of a Pima household. The latter would feed them in the evening and after the meal all gathered to dance. During the dance the Pima made gifts to their visitors: beads, baskets, bundles of mesquite beans or wheat, great jugs of sahuaro syrup, horses, and cattle. After their return the Maricopa would trade these among themselves until each had what he lacked.[2]

The Mountain Killdeer song had two disparate performances associated with it; one a display of power, the other a dance. In the display according to Kutox, the singer caused models of butterflies to flutter in time to his tune. A circular, roofless enclosure of willow poles was built, walled in with leafy branches. Across the top ran a series of parallel strings along which many yellow butterflies, cut out of mountain sheep skin, were tied. The singer sat at the center of the enclosure, which was about twenty feet in diameter and seven feet high. Others also sat within it to help him sing. As he sang, he beat on an inverted basket with one hand, scraping a stick (a foot long) on it with the other. "This made the butterflies look as though they were fluttering, as though they were dancing." This was simply a feat, not for curing.

The dance form coupled with the Mountain Killdeer song was used in the war dance (the performance preparatory to setting out to war), but also on other occasions. At the latter, Pima attended and a clown took part. Again the singer was seated. The dancers remained in hiding until he began to beat his basket: they then came forward in single file. Ten girls and ten young

[2] I was not told of the guest assuming the host's name, as recorded by Russell (*Pima Indians*, p. 171).

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Maricopa

535 men took part, alternating in the line, with a man leading. Their bodies were painted white and red. Good-looking, long haired girls were chosen. Every dancer carried in each hand a four-foot stick, painted red and white, and along which were fastened al- [532] ternately little wooden birds painted to resemble the mountain killdeer and butterflies made of deer skin or mountain sheep skin, with feathers between. The file of dancers stepped slowly and jerkily forward in a circular course, counterclockwise, around the singer. They stooped, thrusting their sticks forward alternately with each step, piston-rod fashion. The sticks were grasped by the middle. At the "chorus" they crossed them in front.

When the Pima attended, some of their women would hang [648] on to the sides of the dancers, men or girls, and go with them to dance in the dance space. Relatives of those dancers who had [431] Pima companions then made gifts to the latter: necklaces, beads, shawls, blankets, and the like.[3] Finally the Pima chief would tell the Pima participants to leave off and let the dancers perform.

535 A clown was described in connection with this dance by Ku-
536 tox, as participating in any dance by Last Star. He was an active man, carried a long pointed stick in his hand as a spear, and had his face painted or wore a mask. When he wore face paint, one half of his face was red, the other black, "to appear comical," and a headdress woven of willow twigs as a disguise. The mask sometimes worn was of cotton cloth, bag-shaped, with a long nose of cloth, and a mouth painted on it, with fringes to represent whiskers. The essential part of any costume he might wear was a strong belt: a mescal fiber rope, or of cloth. He danced violently, principally by himself, used inverted speech (but not inverted actions), and in general, tried to behave ludicrously. If he joined the ring of dancers, he would not let women grasp his hand but would jerk away. Women would lay hold of his belt trying to dance with him, but he would whirl them around. His relatives would then make presents to these women. This clown was called ʊokwutai'ȧs, an unanalyzable word.

[3] Precisely as in the Pima "name song," the begging performance mentioned above.

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Maricopa

Such masks (iθθmataδ'm) were said by Last Star to have come into use only in his parents' day, that is, in the middle of the last century. He did not know where they derived the idea. 173 536

A combination of these two forms of the Mountain Killdeer dance was described by Last Star. He had heard it referred to as the greatest dance they had ever had. (It occurred before he was born.) "Once" the singer had made a large circular enclosure of arrowweeds stuck into the ground. It was provided with four openings, one at each of the cardinal points, and within each opening a pole was set up. From each pole hung an image of a butterfly made of leather: that on the east pole was painted white and black, on the west yellow, north blue, and south black. When the dancers entered, "their breathing and dust" made the butterflies flutter as though dancing. The singer sat on the western side within the enclosure, together with several men who sang with him; all scraping on a single basket. Behind them were some women who also sang with them. The audience entered by east, south, and west openings to sit about inside. The dancers were mostly young women and men. Each was provided with a stick bearing many pendent feathers: in their other hands they each held a skin image of a butterfly. They kept time with their sticks, moving their arms piston-rod fashion. When the "chorus" was sung, they held these objects high. The dancers entered by the northern opening, moving in a counterclockwise course in single file within the enclosure. There was no masked clown at this dance. This dance occurred at an occasion for jollification; not when news of slain enemies had been received. 173 535 [532]

The last time this dance was given, according to the same informant, the enclosure was presumably lacking. Each dancer held an image of the mountain killdeer in one hand with which to keep time; something else in the other. The image was made from the chocolate-colored root of a plant growing near the river, in shape resembling a sweet potato. A band scraped white resembled that about the neck of this bird. The image was mounted on a stick.[4] [532]

[4] It is possible that the Mountain Killdeer performance and the masked clown are to be identified with the Vikita-Navitco dance complex of the Papago and [171]

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Maricopa

A spectacular dance called Moving the King Around (xan-
●535 ȧvʀe' gĭcpa'cȧm, "to move out the king") may have been coupled with the song Dragonfly (xanavȧʀe'). The word xan-
[196] avȧʀe' meant not only dragonfly, but the leader of the whites, as king or President. This looks like the confusion of a native term for the insect with a Maricopazation of Spanish *general*. The ref-
[773] erence in this dance was to Montezuma, a figure of local myths, who was identified in some fashion unknown to me with the Sierra Estrella. The mountain was called "Man lying on his back" beside its esoteric name "Berdache Mountain," and a peak at the eastern end, "Two heads." These are recorded on modern maps as "Montezuma Sleeping" and "Montezuma's Head." The word mŏntĕsu'm, according to Mrs. Redbird, meant
[823] "unknown people"! The performance was based on the circumstance that "in the early morning the Sierra Estrella looks as though there was a great building there, a castle, or a row of cottonwood trees, or the like. It will stand this way for a time and suddenly disappear." This is simply due to the morning light sharply defining the pinnacles on its northeastern front for a time.

The man "who started it again [the song?] said he was going
[532] to make something like they see in that mountain." He painted a cloth to resemble the mountain. He danced with others, all "going around" several times; then he stretched the painted cloth to cover them all. Baskets were used to mark time; some
[534] beaten, others scraped. This dance took place in the open during the day. "They thought it the greatest performance ever held. He never tried it again."

The dance forms of the Maricopa appear in summary as two alone: a circular dance and one in which two opposed lines of dancers trotted backward and forward together. The circular form was used in the big social dances described above, the scalp dance, and with Mountain Killdeer singing. The direction of movement was counterclockwise in all three, as in all Maricopa

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[171] Pima (cf. J. A. Mason, *Papago Harvest Festival*; Davis, *Papago Ceremony*; Russell, *Pima Indians*, pp. 266, 328; Parsons, *Notes on Pima*, pp. 461 f.; Curtis, II, 12).

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Maricopa
Mohave
Yuma

circuits. The form with opposed lines was recorded, so far as my scanty notes go, in the girls' puberty rites and with Buzzard singing. For other songs, the stereotyped procedure was simply sitting or standing about. The lack of variety in dance steps is noteworthy. 535

The rhythmic accompaniment for songs and dances was with gourd rattles or baskets which were scraped or beaten. Other instruments were unknown: the drum, the trench drum described for the Mohave, deerhoof and cocoon rattles, and the notched rasp. The Yuma and Pima were credited with the deerhoof rattle, the former in their mourning rites; the Pima clown used the cocoon rattle, and the Pima again the notched rasp in the cure of rheumatism and to bring rain. 534

The rattles (^{A}xna'l,^{A}tatci'n, "shaken gourd") were always made of gourds they cultivated. These were mounted on wooden handles which projected completely through them, with small pebbles inside. The rattle was pierced with many little holes "to get all the noise out." In examples for secular use, these were arranged in longitudinal and transverse rows (Pl. XII, *a*),[5] but shamans, according to Kutox, who alone described their use in curing, had the holes grouped in little circles. The reason for the difference was unknown to the informant. Arrangement of the holes to represent the constellations, as recorded for the Navaho, was unknown.

[5] Washington State Museum, No. 2-11921.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Mohave

It is quite clear that the cycles did not recite myths, but were confined to the personal experience of the dreamer. Nor did the dreamer project himself back into the mythological period: dreams and songs referred to the contemporaneous scene alone. Mrs. Redbird was emphatic on these points, contrasting Maricopa songs with the mythological type of the Mohave, with which she was acquainted. In both points they stand in clear distinction to Mohave songs. This is important, for the nature of the songs reinforces the fact that Maricopa dreams were individual experiences of a type more general in North American than the Mohave.

Yet the myth type was not wholly absent. Two songs at least told fragments of the Creation tale. Buzzard song related "all about" the creation; the appearance and actions of the sick culture hero, of his cremation, of the dispersal of the people in the desert and their settling in their historic homes. The song of Frog told how "in the first part of the evening" she left her home (after killing the culture hero); how she was pursued, and how she caused a storm to rise behind her to prevent her enemies following. "It tells all about rain and wind."

Tales also occurred with soliloquies delivered in the form of song, several examples of which are given in the tales at the end of this paper. Herzog also recorded a song incidental to a Maricopa myth.[13] This is a stylistic peculiarity widespread in Southwestern tales. Such songs were not sung apart from the tales.

Not every song was dreamed, at least by its singer. Several instances were cited. It was said, for instance, of the song tcutŏ'-xăm, used when a group of boys were set to destroying a bees' nest, that "this song is not dreamed, but a man who knows how sings it." Similarly no mention was made of dreaming in the case of tatuma'npĭg, sung during the girls' puberty rites. It may be that ritual songs were not dreamed, although their content was much the same as dreamed songs. But it is more likely that their occurrence was like that of the song Deserted. "This had not been sung for a long time. One man wanted to start it again for a dance. Someone else had dreamed it long ago: this man did

[13] Herzog, *Yuman Musical Style*, pp. 188, 224.

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Maricopa
Yuma

533 not dream it, he merely danced it again." The probability is
787 that, of the songs in use at any one time, some were recognized as
[535] dreamed, others learned, with the assumption that singers of the latter would ultimately dream their songs as well. Obviously the Maricopa were minimizing the actual learning of the highly stylized songs, traditional or borrowed, in favor of their theory of dream origin.

The tribal song repertory must have been fluctuating, due to
177 intertribal diffusion and to death of the singers. Borrowing of
533 songs on a wholesale scale is demonstrable among the Yumans and their neighbors, as Kroeber and Herzog have pointed out.[14] According to my own information various songs of the Maricopa and their guest tribes on the Gila were obtained from sources
533 outside. Songs were dropped on the death of their singers. At
[768] the cremation of a singer the mourners sang his songs, "only four of them," and then burned the gourd or basket drum he had used as accompaniment. By doing so they held the songs have been destroyed. The song lay fallow as it were until it was resurrected
[787] by a new dreamer. Two instances were given: Eagle was dreamed by a man who sang it once or twice and died. "They sang it no more." Dragonfly was "started again," but sung only a few times: the singer died. Recently they sang a man's favorite songs at his cremation, whether or not he had been a singer, and within a month or two began to sing them again.

Occasions for the use of songs were numerous. Not only were they in use at all social celebrations and dances, but provided incidental entertainment at evening gatherings in the meeting house when topics for discussion were exhausted. At such times
[756] shamans, almost without exception, sang their curing songs by way of entertainment. (So stated Kutox, but Last Star declared such songs were held secret for actual curing.) Some of these
[527] festivities recurred with annual regularity; for instance, the dances when the wheat came up in February and at the harvest of August–September, or at the sahuaro drinking bout in mid-June. Others were at irregular intervals during the year; at races and games. In times of starvation they went to other tribes

[14] *Loc. cit.*

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and sang for them, receiving gifts in return. War and scalp dances, puberty ceremonies for girls, and bee-killing ordeals for boys were other occasions. Songs, of course, were used in curing and at the cremation and mourning rites. The impression is that singing and dancing was very frequent, although ritual dancing was wholly unknown to the Maricopa and their associates.

The list in Table VII embraces all songs known to two informants, Kutox and Last Star. In addition to songs of the local tribes (that is, the mixed group of the Maricopa community), it contains their responses to the names of the Yuman song series noted by Kroeber.[15] They rarely hesitated in ascribing a song to a particular tribe (although they may not always have been correct) and their evidence, obtained independently, was rarely contradictory. It is significant how frequently their identifying remarks duplicated those furnished by Kroeber. I have thought it advisable to give here the song names from Kroeber's list used as cues in order to show what evoked their responses. It should be pointed out that these songs and song-series had recognized names, titles in our sense.

The following notes on songs were recorded.

Blackbird was the proper name of the song about Deer, "because the man who dreamed of the Orange Shouldered Blackbird could cure any sickness derived from the Deer." One who dreamed of Deer would always sing, but he was too shy, "too cowardly," to sing before others. He had several men who sang with him, and would gradually let his voice drop, leaving the others to sing. "He did this because deer is the principal food; hence this man would fear being killed by other shamans." He also cured.

Buzzard told "all about the creation"; how the culture hero appeared and acted when he sickened; of his cremation, and how the people dispersed in the desert and settled in their historic homes. At the war dance, there were formed two opposing lines of men and women alternately, with the singer in the middle of

[Text continues on page 263.]

[15] *Handbook*, pp. 755 f., 786. Kroeber lists as Maricopa songs according to Maricopa information: Salt, Deer, Taris (i.e., Killdeer), Buzzard, and Mockingbird. The last alone was not mentioned by my informants.

one line, supported by a man on each side, all three with rattles. The lines moved backward and forward. It was also sung at the scalp dance, and in general, at times of rejoicing; always with a gourd rattle accompaniment. 533 535

The recorded text of one song of this series follows.[16] Below each line of text is given the equivalent in normal speech; other words and elements are meaningless, being inserted merely to carry the song. 533 539 [129]

xailnyi kọ̆nai'yumi'ṇyik,aviyŏ'nak,amiyŏm
miviya'k
He went crying

Repeat this line twice.

akuṇpiṇyipọ̆n'aiva'	xatcu'akwĭsŏa'	kumaṇaṇaxai	xima'ṇalyọ̆naxuta
pipa	xatcu'akwĭsŏa's	maxai	mĭl,axo'c
a person	cold weather taking	boy	wing

akuuva'ṇapa'xa	anyu	miṇiŏau	tcaiyĭ'mavi'ya
kuvapa'xan		aŏau	tcaiyĭ'mg viyak
end [of wing]		take	send it on its way away

Free rendering: "He went crying. The boy-bird, Taking-cold, sent his wing tip on its way." Taking-cold was the name of an unidentified bird, which arrives in this area about October. He figures here as a person, a boy. Buzzard went along crying, because he was not fast enough to bring back what he desired. (What it was Last Star did not know.) The bird Taking-cold had more power; so Buzzard asked him to go, but Taking-cold had merely to dispatch his wing tip. "Buzzard was like a shaman who cannot bring back a sick man's soul, because he was not swift enough to overtake it. So he might send a quick boy in his place."

Catukẓo'tàs was the name of one of the twins of the Flute Lure tale (p. 373). The name of his son, the hero, kwiyăhuma'xa, identifies this song with Mohave Kwiya-humara. 533

Cottontail had been heard among Yavapai visitors. The cottontail and jackrabbit were sung about by shamans who dreamed. 533 756 [171]

[16] For the transcription of this and other songs recorded phonographically, see p. 271 f. [126]

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533 [539] never tells how he got there. He always stops telling before that point."

Salt was sung by old men and women "at the time they killed or captured an enemy" (war dance as well as scalp dance?).

Seal (i.e., fasten) was "probably sung when they killed an enemy, because it was not sung for mere amusement." It may refer to sealing the cover on the jar in which scalps were stored.

[881] *Tatuma'npig* was the name of both dance and song at the Maricopa girls' puberty rite. The song referred to purifying the girl, making her strong and industrious, dignified, kind, gentle, able to withstand thirst, to run well, and the like. The dance [535] form was a line of girls with the menstruant at the middle facing a line of men, both moving backward and forward together. Last Star pointed out that this was not the song *Tuma'np*, a Kohuana song sung for happiness and when going to war by old men and women.

Tuma'np·ko'lïs, "long tuma'np," was sung by Maricopa; a wholly different song from tuma'np. It was called "long" (ko'-lïs) because "it holds," drags. A few old men and women would [534] gather to sit singing this when they were happy, accompanying themselves with a gourd rattle.

533 539 A single song of this cycle was recorded as follows:

xikwai	amo'likwai	amo'likwai	amuwa'ṇkol[?]
xikwai	amo'li		
the giver	[an exclamation?]		[meaningless]
xiyai'awi'valĕm			
vawi'm			
he did this			

Repeat all this twice.

The song was said to relate how a certain bird or animal did something.

533 [171] *Tcutŏ'ẋàm* (meaning unknown) was sung by Maricopa, Pima, and "probably all others here." It was sung when they started to look for a nest of bees which young boys were expected to exterminate. "This represents going to war." The song was not dreamed, "but a man who knows how sings it." Its content was a strange combination: it told of plentiful crops and water; then

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a man, his favorite horse decorated with paint (or several of them), was staked near by to be killed as soon as the pyre was lighted. The belief was that he could ride one to the land of the dead, packing the clothing, etc., on the others. 764 [775]

While the pyre was burning, an older man (called aume'vȧ, "fire tender") poked with a long pole, running it under the corpse to let in the air, and pushing the blazing logs over the corpse so that it could not be seen. "For the relatives to see any of the corpse would make them sad." The end post was the last to finish burning. The breast and heart were held to be the last parts consumed.

All this time the relatives were about. Children and elders alike were forbidden to eat or drink. When the body was half cremated and again after it was consumed the speaker delivered an oration. After the pyre had burned to coals, everybody left except the fire tender. This would be early the next morning, e.g, if the cremation had begun early in the night. [262] [537]

When the fire had burned out, four holes were dug close to the heap of ashes, two on the south side, two on the north. Then the fire tender, starting at the west end of the heap, scraped the ashes alternately to the north and south of the center line. He then divided these two piles to the west and east, so as to form four piles. Each was put in its respective hole and covered with dirt. Dirt was also scattered over the whole place. "Then the rain obliterated all signs. It is better that way."

At the funeral of a man who was a singer, the Maricopa (but not the Halchidhoma) had singing and dancing; even the relatives rose to dance. They then returned to cry over the dead. The songs were those the dead man "had liked," i.e., those he had dreamed. The same songs and dance were repeated in their mourning ceremony. 766 533 535

Everything within the dead man's dwelling was destroyed. The objects were thrown into a hole dug beside the house, or sometimes within it. The house was then burned down. This was done because the sickness might have been left in the house, and also, if these articles were left about, the dead, returning, might be seen in dreams and the survivors sicken and die too. They 768 [775] [753]

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Maricopa
Kohuana
Mohave
Halchidhoma

881 ciently warm in the air. The hut itself was kept warm at all times. The crescentic stone of the southern California Indians used in such "baking" was unknown here.[12]

According to an elderly Maricopa woman, Josepha Juan, on the other hand, the running was confined to the second set of four days. When she ran to a distant point in the east and stopped, her companions clapped a hand over her mouth, so that she had to breathe through her nose. Then they ran back. A [535] dance was made on each of these four days. A line of girls faced a line of men, the menstruant taking her position at the middle of the line of girls. The lines moved backward and forward. The [533] song used was peculiar to the rite: both song and dance were called tatuma'np. Last Star, an old Kaveltcadom-Maricopa, said this song was tatuma'npĭg, a Maricopa song contrasting with the Kohuana tuma'np, sung at the scalp dance. Tatuma'npĭg referred to purifying the girl, making her strong, industrious, dignified, kind, gentle, able to withstand thirst, run well, etc.[13]

It may well be that we are dealing with a tribal distinction here; the rite devoid of dance, like the Mohave,[14] being Halchidhoma; with the dance, Maricopa.

[304] At the end of the eight-day period, the girl was tattooed.

841 The whole performance was repeated at subsequent menstruations until the girl married; four, five or six times. Should she not marry for several years the performance was nevertheless continued. Throughout the whole period she remained single, not only during the periodic illnesses, salt and meat continued tabu and the scratcher must be used.

343 The puberty hut was built expressly for the first rite at some [881] distance from the dwelling. It was kept for later use as a menstrual shelter. This was much like the storage house, but the

[12] Kroeber, *Handbook*, p. 865.

[171] [13] Kroeber (*ibid.*, pp. 786–87) records Diegueño Tu-tomunp as the equivalent of Mohave and Cocopa Tumanpa, with Tomanp as an alternative name. His Mohave informants identified it as their "Long Tumanpa," one of the forms of the Tumanpa song-series.

[14] *Ibid.*, p. 748.